

TOMASZ MIKOCKI: *Sub Specie Deae. Les impératrices et princesses romaines assimilées à des déesses, Étude iconologique*. Supplementi alla RdA, 14. Giorgio Bretschneider Editore, Roma 1995. ISBN 88-7689-111-0. 311 p., 37 pls. ITL 750.000.

The dissertation of Tomasz Mikocki was chosen to be Volume 14 in the series of supplementary volumes to *Rivista di archeologia*. This impressive book was presented as a thesis at the University of Warsaw in 1989. Mikocki's book is a study of objects, e.g. inscriptions, coins, statues, cameos, where Roman empresses and princesses are assimilated with the goddesses, where the person has received the name of a divinity, epithets of this divinity, and is regarded as an incarnation of this divinity.

Assimilation was more popular in Antiquity than the deification of a person, but at the same time, it is the deification *in formam deorum*. Assimilation with the gods was especially popular within the royal families, and it was used for the empresses, mothers, sisters and daughters of the rulers. These representations of women in sculpture, coins and minor arts imitate mythological iconography with attributes of the goddesses, and therefore, they can provide much information concerning the culture, religion and politics of a certain period. Mikocki has also studied inscriptions and literary sources of each period to be able to reconstruct the function and significance of these objects.

An important source for the author has been the publication of F. Riewald from 1912, *De imperatorum Romanorum cum certis dis et comparatione et aequatione*, mostly concentrated on philological and numismatic sources. Mikocki has also profited from J. Tondriau's and P. Hertz' bibliographies for the imperial cult. Mikocki has further completed these bibliographies for epigraphy, numismatics and especially for Roman art, and created thus an indispensable source-book for the iconography of the Roman empresses and princesses from the end of the Republic to the reign of Constantine the Great.

The first part of the book presents the women of the imperial families assimilated with divinities and personifications in chronological order, where the monuments representing a certain person are grouped together. In the second part, the chosen divinities are discussed in alphabetical order, which allows a chronological study of the variation of the role of the female divinities in imperial propaganda. The third part analyses the traditions, the determining factors, the aims and the forms of assimilation in a comprehensive manner, including historical, geographical and social factors. The third part also includes a table where the 37 empresses and princesses assimilated with divinities and personifications, listed in chronological order, are confronted with the 39 divinities and personifications in question, listed in relation to their popularity. This table is informative when used in connection with the material and interpretations presented in the book. However, it should be emphasized that many of the identifications of the portraits and statues are uncertain or debatable, and some of the attributes can be connected with several divinities or personifications.

The third part is followed by the catalogue, where the objects have been arranged chronologically in accordance with dynasties, and the objects assimilating a person with a divinity or a personification are arranged in alphabetical order following the Latin names of the divinities. The revision of the catalogue has not been complete, since nine of the objects in the catalogue are not illustrated in the plates, in contrast to the information given in the catalogue (cat. nos. 35, 138, 250, 273, 288, 382, 402, 403, 412). Cat. no. 297 is

illustrated in pl. V, not in pl. IV. The overall view of cat. no. 51 in pl. XI has received an inaccurate number, no. 516.

The catalogue is followed by the bibliography, notes, plates of illustrations, and indices of literary and epigraphical sources, indices of museums and objects mentioned in the text, as well as a list of sources of illustrations.

Despite the minor flaws mentioned above, this book is an excellent source for everyone interested in Roman art, as well as for specialists studying Roman portraits. The publication is also a valuable chronological study on the development of the imperial cult.

*Arja Karivieri*

COLIN O'CONNOR: *Roman Bridges*. With photographs, sketches and diagrams by the author. Cambridge University Press, Cambridge 1993. ISBN 0-521-39326-4. xvii, 235 p. GBP 65.

This handsome book on Roman bridges is written by an engineer who has himself worked on bridge design over many decades and who has since the 1970s done extensive research on the history of bridges. It was then that he began to collect material for a systematic study of historic bridges, and where else could one start but with Roman bridges? The project was, however, considerably delayed because in the 1980s the author was invited to study and record Australia's historic bridges. A further reason for O'Connor to have written this book is his personal experience. As a pious Christian he became thoroughly impressed by the idea that Paul on his way from Jerusalem to Rome had used the existing Roman road system which, of course, included bridges as well. Thus O'Connor takes a study of Roman roads as a part of the background of Christian church history.

After a general history of Roman bridges, the study focuses on the builders of bridges, building technology, masonry bridges, timber bridges, aqueducts, design and construction of Roman arches. A thorough listing and description of all known bridges includes some 330 stone arch bridges, 34 timber bridges and 94 aqueducts. The final chapters are important as they examine the proportion of the stone arches and subject the rules that emerge to modern structural analysis. The work concludes with useful appendices including a glossary of technical terms and three tables which survey a great number of various types of bridges with detailed technical data. The index of place-names from all over the Roman empire is particularly impressive, considering that the author himself is responsible for most of the photographs printed in the book. The frontispiece of the book is decorated by a beautiful reconstruction of the Ponte d'Augusto at Narni, drawn by the author himself. Anyone who has personally seen the remains of this bridge on the Via Flaminia will surely be impressed by the elegant touch of O'Connor's pencil.

*Mika Kajava*